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LITERATURE IN TRANSLATION VS. LITERATURE IN THE ORIGINAL

BY CHARLES CHRISTOPHER MIEROW
Carleton College, Northfield, Minn.

I

IN JULY of 1949 I had the pleasure of attending the Goethe Bicentennial Convocation in Aspen, Colorado, where I heard, among others, Dr. Ludwig Lewisohn. His subject was "New Versions of Goethe's Poems." The translations he read were good; and they were all his own! He characterized Goethe as "probably the greatest lyric poet of all time," and referred to the fact that he wrote, in addition to *Faust*, over two thousand specifically lyric and gnomic poems.

Now lyric poems are notoriously difficult to reproduce in another language. But, said Dr. Lewisohn, "You cannot translate poetry" is a terrifying dictum."

On the other hand, Mr. Thornton Wilder, who spoke apparently in rebuttal in the discussion that followed, quoted Diderot in a passage translated by Goethe: "In chess, in poetry, in music, there is no second best."

There we have in brief the perennial question: Is it worth while trying to teach appreciation of a literary masterpiece, particularly a poem, in translation? To be specific, how may one adequately render such lines as:

Cras amet qui numquam amavit
quique amavit cras amet.

Or:

Per me si va nella città dolente,
Per me si va nell' eterno dolore.

Or:

Ueber allen Gipfeln ist Ruh.

Dr. Lewisohn attributes inadequate versions to the fact that "Small poets translated Goethe." (For example, Sir Theodore Martin!) "Even Shelley's biographer," he said, "wrote a translation of Goethe that is incomparably bad!" "There is a new translation of *Faust*," he added, "in shredded prose. There are translators of despair today," he said.

On the other hand, we have such notable achievements as the fine translation of Homer by Voss; the magnificent version of Dante by Stefan George; Dante Gabriel Rossetti's translations of Italian poetry.

BACCHUS

BY MARY DALY
St. Mary's College, Notre Dame, Indiana

His hair is so curly, his eyes are so merry,
So young and so fair and so jolly his face,
That just to behold him, the joys that enfold him,
Bereft of propriety, soberness, grace,
Presents a sensation akin to temptation,
A wish (dare I say it?) to share his disgrace!

The idea that "you cannot translate poetry" is therefore (remarked Ludwig Lewisohn) "a notion contrary to the experience of literature." And he clinched his argument by reading notable extracts from his own recent two-volume work of Goethe translations.

In speaking of methods to be employed in translating poetry from one language into another, Dr. Lewisohn declared—and I think he is right in this: "We must transmute into an analogous metre." Using a rather effective analogy, he said: "Translation is an art—like orchestral music. The score is silent until the musician gives it life."

The familiar lines from Goethe:

Es war in König in Thule
Gar treu bis an das Grab

Lewisohn renders, with both fidelity and beauty — though omitting the geographical reference—

"A king dwelt in a far land,
A true man to his grave."

Perhaps I have said enough on the possibility of presenting the content and the spirit—if not, perhaps, the exact form—of a literary masterpiece in a foreign tongue. It can be done and it has been done. Consider this:

O matre pulchra filia pulchrior—
"O daughter fairer than a mother fair."

II

Now perhaps a few words are in order with regard to literature in the original. I believe it was Ennius, "the father of Roman poetry," who used to say that he had three hearts—because he understood three languages:

Latin, Greek, and Oscan. Had he known the foreign tongues in translation only, he would have had but one heart—together with a highly cultured intellect: a greater store of learning, but no fuller understanding of humanity. Mastery of a language implies the ability to think in it and, eventually, to dream in it. The nearest approach to that in those who have no aptitude or liking for foreign language study is nightmares induced by the study of forms and syntax!

The ideal achievement, of course, is to pick up a book or a play, read it with both understanding and pleasure, and then to realize with a start of surprise that it is not written in our native speech. Such an experience is, unfortunately, rare. When it comes, it means that we have a complete comprehension which quite transcends translation. One of the pleasant features of the Goethe Bicentennial at Aspen was the opportunity of sitting for half an hour with a small group of lovers of the German language to hear some of the master's poems read aloud by the great scholars who took delight in reciting them for us. A great literature, to be completely enjoyed, must be read as though it were expressed in our native speech. *There is no substitute for comprehension.*

III

There has long been a serious conflict between the ideal and the real. "This sorry scheme of things entire" imposes shackles and barriers and "no thoroughfare" signs. I was discussing this subject with my daughter not long ago, and she remarked: "Nobody gets literature in the original. We know it only in a translation: our own!" To a certain extent, and of the majority of language students, I suppose this is true. Instead of reading a sentence or a stanza of a poem, they solve the equivalent of a crossword puzzle, painfully substituting English for foreign words: translating "literally," as the phrase goes. For example: "Of the place the nature was this which place ours for a camp had chosen."—A perfect rendering for "Loca natura erat haec quem locum nostri castris delegerant" (Caesar, *B.G.* ii, 18)! But it is neither fish, flesh, nor good red herring! Moreover the meaning—to say nothing of the literary style—has utterly escaped the student in his absorption in the forms of the words. When the

army in its area and language studies boasted of having revolutionized language study, they failed to comprehend the significance of a college course in language and literature. They merely crammed craniums with a few catch phrases like: "Wo ist der Bahnhof?" Perhaps that is all that can be done for the mass of mankind. If so, how may we hand on to those who are not capable of pursuing the study of foreign language and literature over a long period—or who do not start early enough—the garnered wisdom and inspiration of the ages? Mathematics and science have won a place for themselves in modern education on the ground of their practical value and importance: for economic stability and even for survival. What of the world within—the remembered and recorded thoughts of mankind in all ages and lands? If our students can't read them in the original, isn't it better for them to study the great masterpieces of world literature in translation than not at all? That, to me, is the chief argument for the study of foreign literature in translation.

IV

In conclusion, let me speak briefly from personal experience. My field of specialization in college and graduate school was the ancient classics. For twenty-five years I taught Greek and Latin language and literature. Then I was offered the opportunity of teaching biography. At Carleton College, where the first chair of biography in the academic world was established in 1920, this subject is not restricted to a particular literary form. Nor is it an easy and pleasant way of learning history. It is the study of great men, and is included in that division of subjects in the curriculum which includes also religion, philosophy, education, and psychology. We are interested in personality and character as exhibited in conduct and achievement. We try to determine—thus far without great success—of what greatness consists.

In scrutinizing the lives of great men, we read, as far as is possible, primary source material: diaries, autobiographies and letters, contemporaneous accounts, literary masterpieces. It is an extremely interesting field for the teacher—and I hope also for the pupil. For example, when we study the life of Socrates we read selected dialogues of Plato, the *Memorabilia* of Xenophon, and the *Clouds* of Aristophanes. To be sure, we make no attempt to read them in the original: we use English translations. In studying Pericles, we read

Thucydides — notably the Funeral Oration. In the case of Aeschylus, we turn our attention to the seven extant plays. For Plato we read the *Republic*; for Aristotle, the *Ethics*. Other ancient masterpieces read and discussed are the *Discourses* of Epicurus, the *Meditations* of Marcus

PLAN NOW FOR THE INSTITUTE!

In making your plans for next summer, why not include the Latin Institute? On June 18-20, 1953, the American Classical League will conduct its Sixth Latin Institute at Oxford, Ohio. On the beautiful, tree-laden campus of Miami University members of the League will assemble for pleasant companionship, intellectual stimulation, and inspiration. We hope you can come and enjoy the three days with us.

Aurelius, and (for light on Epicurus and his philosophy) the *De rerum natura* of Lucretius—all these in a course called *Representative Moralists*.

In a course entitled *Representative Men of Antiquity*, the assigned reading includes the *Analects* of Confucius, the *Gospel* of the Buddha, the Old Testament book of Jeremiah, the *Epistles* of Paul, from the New Testament, and the *Letters of Lucilius* by Seneca.

Likewise in a course on *Men of the Middle Ages*, we take as the basis for our study the *Letters* of St. Jerome, the *Confessions* of St. Augustine, the *Koran*, Dante's *Inferno*, and the *Letters* of Petrarch.

Finally in the study of Europeans we read *Don Quixote*, Goethe's *Faust* and his *Dichtung und Wahrheit*, and some of the plays of Ibsen. It sounds, I know, like a course in Comparative Literature. However, our aim is to discover in each case "The Man Behind the Book"—to use Henry Van Dyke's expressive phrase.

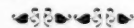
But quite apart from the biographical aspect of these courses, is it not a valuable achievement in education to have read—even in translation—so many classics of world literature? And may it not be said that it is better to have learned something of Plato and Dante and Goethe, even in this perhaps superficial way? I grant you that the teacher ought to have read them all in the original. That would, however, be a difficult prerequisite insofar as it involves a

knowledge of Chinese, Arabic, Sanskrit, Hebrew, and Russian (for we read Tolstoy also)!

In the case of the classics of Greece and Rome I find that I have a fuller grasp of the content of the great masterpieces since teaching them in English in their entirety than I had while we were scanning Caesar's *Gallie War* for ablatives absolute and gerunds, and Vergil's *Aeneid* for mythology, prosody, and figures of speech.

Friedrich Nietzsche, the classical scholar and teacher, said something of significance along this line at one time. Nietzsche said: "The beauty of the *Iliad* is unique; it was felt by Goethe, and they (i.e., the research scholars of his day) ignore it . . . We shall go back to the tradition of Goethe; we shall not dissect the Greek genius, we shall revitalize it, and teach men to feel it . . . our generation shall enter into possession of the grand legacy transmitted by the past."

I feel that it is not by translation alone, but also by a process more akin to transmigration that the living thoughts of the past continue on their immortal career.



OUT OF THE MOUTHS OF BABES

By CECIL THAYER DERRY

Cambridge (Mass.) High and Latin School

NOT MANY years ago a young relative of mine and his mother were paying me a visit. One morning the little boy, who was just learning to talk, came to me with an earnest request which sounded like this: "Pease, wayio." Seeing that I did not respond intelligently, he led me by the hand to the room where the radio was, and finally made me understand that he had been trying to say: "Please, radio." Whereupon I was able to satisfy his desire to listen to a radio program.

Brief meditation helped me to realize that my small nephew had resorted to some of the same devices for the easing of his linguistic difficulties which have been used during many centuries by experimenters with language. I discovered three such devices in his two words.

Why did he say "Pease" when he meant "Please"? Unquestionably because it is easier for a beginner (and for many who are not beginners) to utter a single consonant than two together. So, in many Latin words which are taken over into the Romance languages we find similar attempts to make pronunciation easier. Either one of the consonants is

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EDITOR: LILLIAN B. LAWLER, Hunter College, 695 Park Avenue, New York 21, N. Y.

ASSOCIATE EDITORS: W. L. CARR, University of Kentucky, Lexington 29, Ky.; KONRAD GRIES, Queens College, Flushing, N. Y.

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LETTERS FROM
OUR READERS

FEBRUARY ACTIVITIES

Mrs. Pauline E. Burton, of the Libbey High School, Toledo, Ohio, writes:

"At the February teachers' meeting our chapter of the Junior Classical League will entertain the whole faculty. Our colors are Tyrian red and white; our refreshments and napkins will carry out this color scheme. Each teacher will be given a folder, white with red printing, with the cover decorated with a classical design. Inside will be some pertinent information on the JCL; our motto; our colors and what they stand for; the number of chapters in Ohio; our yearly projects; state officers, etc. Local newspapers always give us excellent publicity, with pictures."

Sister Maria Thecla, of the Sacred Heart School, Pittsburgh, Pa., writes:

"This February we shall celebrate an anniversary important to us. In that month our Classical Honor Society of the diocesan secondary schools and academies of Pittsburgh will celebrate its first birthday. Already twenty-five schools hold membership. Our activities include, in addition to those common to all classical clubs, communion breakfasts, addresses by the clergy, etc." Sister Maria Thecla is the organizer and moderator of the Society.

IMAGINARY TRIPS

Mrs. Lois A. Larson, of York Community High School, Elmhurst, Ill., writes:

"Our club likes to take 'imaginary trips.' Last year we made an imaginary crossing to Greece on the Nea Hellas, equipped with equally imaginary passports and visas. A Greek family in our community made for us three kinds of superlatively delicious pastry. With the aid of pictures, we visited the most interesting sites in Greece.

"This year our imaginary trip is to be a 'Flight into Time.' The son of the local Production Manager for TWA is a member of our club, so we are 'on wings.' Our passport to the meeting is to be a 'golden bough.' A committee will make the 'boughs' of gold foil. A moving picture of Greek and Roman ruins from the air will be shown, and refreshments will be served in the same manner in which food is served on airliners. We expect a record crowd!"

MODERN USES OF LATIN

Miss Elizabeth C. Kelhofer, of the

dropped (as when Latin *sanctus* becomes in Spanish *santo* and in French *saint*), or a vowel is prefixed in order to split the two or three consonants apart (as when Latin *schola*, *scribere*, *spiritus* become in Spanish *escuela*, *escribir*, *espíritu*); and sometimes we prefix a vowel and then lose a consonant, as in French *école*, *écrire*. French *esprit* shows three consonants together, but the prefixed vowel eases that situation. To take two samples from Italian, Latin *insula* becomes *isola*, *sponsa* becomes *isposa*.

Our little boy seems to be in good company. The richness of our English heritage is suggested by the fact that we take *sanctify* from Latin *sanctus*, *Santa* (as in the name Santa Barbara) from the Spanish form of the word, *saint* from the French form. Quite different is the situation in the Germanic languages, including English, for in such words as *spring* and many others we find no repugnance to a combination of consonants. In fact, it has amused some of my pupils to try to discover how many consonants can be pronounced in an English word with only one vowel. Can anyone equal the word *strength* in this respect? What would a Frenchman or a Spaniard or an Italian do with that word?

Why did our little boy use *w* instead of *r* at the beginning of his second word? The letter *r* is notoriously difficult to pronounce in the several varieties which it assumes in different languages, and *w* is clearly easier to say. Our young friend took the easier way, as we all like to do.

Why did he omit the *d* of *radio*? Doubtless phoneticians and psychologists will show us that here also he took the less difficult course. But the striking fact is that once more he followed the pattern of certain words

in their course from Latin into Romance languages, with omission of a consonant between two vowels. Why does Latin *ridere* become in Spanish *reír* and in French *rire*? Why does Latin *legere* turn into Spanish *leer* and French *lire*? Whatever the reason, we can see the same sort of change in our young novice in speaking English as he transforms *radio* into *wayio*.

After these elementary ponderings on the peculiar speech of my small relative, I remarked to his mother that I had been taking a private lesson in comparative philology, and inquired whether I ought to pay her son the usual tutoring rates. That matter was amicably adjusted, at very small cost to me.

To my delight, I soon discovered that some of my pupils to whom I told this incident were fascinated by these cogitations of mine, and suitably awed when they heard that they were being initiated gently into so erudite a subject as comparative philology. As I have occasionally repeated the story in subsequent years, I have been pleased at the response of my pupils, and I have urged them to be alert to learn all they could from the speech of little children, from that of adults acquiring English, and so on. To inculcate the habit of being alive to linguistic phenomena and of thinking wisely about them is to open a new and lasting source of interest.

KNOW OF AN OPENING?

If you know of an opening for a teacher of Latin or Greek in school or college, please inform the American Classical League Service Bureau. For full information about this Placement Service, see THE CLASSICAL OUTLOOK for October, 1952 (page 4).

Chillicothe (Ohio) High School, writes:

"I have heard that a new periodical, a quarterly edited by Msgr. Antonio Bacci, will begin publication soon. It is to be called *Latinitas*, and will be devoted to the present-day use of the Latin language." Miss Kelhofer encloses clippings about the new periodical.

Also, both Miss Kelhofer and the International Auxiliary Language Association have sent us copies of *Scientia International*, the "Interlingua" edition of the *Science News Letter*, published in Washington, D. C., by Science Service. "Interlingua" is so largely Latin and Greek in its vocabulary that classicists read it at sight. It is being used as an international language.

Professor Dorothy Keur, of Hunter College, who with her husband spent the academic year 1951-52 in Holland, working on a research project in anthropology, writes:

"The Dutch people are very fond of naming their homes; many of these, even in the smaller villages, bear Latin names, such as 'Nova Cura,' 'Nostra Vota,' 'Ora et Labora,' etc.

"In the church in Anlo, a small agricultural village, is a Latin inscription on the wall for all to see each Sunday. It reads: 'Non clamor, sed amor sonat in aure Dei.' The church is Netherlands Reformed (i.e., Protestant), and is attended by farm families almost exclusively.

"On the bulletin board of the University of Groningen, one of the state universities of the Netherlands, is a list of the members of the faculties, their special fields and achievements—entirely in Latin. Here are some examples of the teaching schedules of members of the faculty:

"Henricus Johannes Franciscus Wilhelmus Brugmans psychologiam theoreticam docebit die Mercurii hora IV; de psychologia infantum aget die Iovis hora IV; encyclopaediam paedagogicam et psychologiae paedagogicae capita selecta tractabit die Mercurii hora V; ad normas in paedagogicis colendas materialismum enarrabit atque interpretabitur die Iovis hora V; senioribus consilio adhibitis in seminario scholas de fundamine psychologiae habere paratus est die Lunae hora VIII; exercitationes psychologicae moderabitur horis postea constituendis auditoribus sibiue commodis.

"Jacobus Houdinus Beekhuis ius privatum tractabit die Lunae hora X et die Martis horis X et XI; ius agrarium docebit die Lunae hora XI.

"Johannes Gerardus van der Ven

de coronis et ponticulis dentium aget ante ferias hibernas die Mercurii hora V; aditum aperiet ad prothesin totam post ferias hibernas die Mercurii hora V; capita selecta tractabit die Lunae hora II.

"Petrus Groeneboom, propter aetatem immunis, quantum poterit comilitonum studia adiuva-bit."

AGAIN PLINY AND THE NEWS

Professor Selatie E. Stout, Dean Emeritus of the College of Arts and Sciences of Indiana University, writes:

"I was interested in the note on 'Pliny and the News' in the November issue of *THE CLASSICAL OUTLOOK* (XXX, 19). There is interesting matter and comment on a situation that closely parallels the Nixon case and Governor Stevenson's additions to the salary of certain officials in Pliny, *Ep.* iv, 9." The passage deals with Pliny's defense of Julius Bassus, whose seat in the Senate was challenged on the ground that he had received gifts from people in his province. Pliny says: "Homo simplex et incautus quaedam a provincialibus et amicis acceperat. Nam fuerat in provincia eadem (Bithynia) quaestor. Haec accusatores furta ac rapinas, ipse munera vocabat; sed lex munera quoque accipi vetat." Bassus was acquitted of the charge and given an ovation: "Misso senatu Bassus magna hominum frequentia, magno clamore, magno gaudio exceptus est. Fecerat um favorabilem renovata discriminum vetus fama notumque periculis nomen et in procero corpore maesta et squalida senectus."

NOTABLE AID TO THE CLASSICS

Professor Arthur M. Young, of the University of Pittsburgh, writes as follows:

"Enrollment in Latin and Greek at the University of Pittsburgh is larger this year than last. The Department was forced to ask the Registrar for some larger classrooms! This year twelve students are studying in the Department with the help of scholarships from our Marshall Memorial Fund for Classics. Two graduate students were given grants-in-aid from our Marshall Fund to enable them during the past summer to study in Europe, one at the American Academy in Rome and one at the American School of Classical Studies at Athens. By this time next year we hope to have served even more deserving and qualified students, undergraduate and graduate, in these and similar ways. Programs to reveal the usefulness, the continuity, and the variety of the classical tradition have been held on our campus, and will be held in the future."

NEW LIGHT ON AN ANCIENT GODDESS

BY LILLIAN B. LAWLER

Hunter College of the City of New York

NOT LONG ago scholars greeted a new Teubner edition of the Greek poet Bacchylides by Bruno Snell (*Bacchylidis Carmina cum Fragmentis*, Leipzig, 1949). All unheralded in that edition was a small but interesting new bit of information (in fragment 14B, p. 51) on the goddess Hestia—the attribution to her, apparently for the only time in extant Greek literature, of the adjective *chrysothronos*.

Hestia, goddess of the hearth and its fire, was regarded by the Greeks as a very ancient divinity, the first-born child of Cronus and Rhea (Hesiod, *Theog.* 454). All sacrifices began with an offering to her. Her fire in the Prytaneum was sacred, as was that of her Roman counterpart, Vesta; and her fire in the home was the center of family life.

The present writer recently ("On Certain Homeric Epithets," *Philolog. Quart.* 27, 1948, 80-84) set forth a new interpretation of the poetic epithets ending in *-thronos*, which may be summarized briefly as follows:

In the Greek epic, and in much of Greek lyric poetry which is strongly influenced by the epic, adjectives ending in *-thronos* are probably not compounds of *thronos*, "throne, chair," but rather of *throna*, a word which denotes figures of flowers, animals, human beings, etc., woven into or embroidered upon garments (cf. Schol. Theocr. ii, 50). The word *throna* occurs in exactly this sense in *Iliad* xxii, 440-1; a similar passage, although without specific use of the word *throna*, is to be found in *Iliad* iii, 125-7 (cf. Vergil, *Aen.* iii, 483). In the Homeric poems the epithets are always applied to female beings—goddesses or lesser mythological figures—and in most cases to those who are associated elsewhere in Greek literature with magnificently figured garments, or are regularly honored with votive garments or with presentation robes. The epithets, then, should be translated not "fair-enthroned," but "adorned with garments woven with fair (or golden, or silver, or elaborately-contrived, or bright) figures." Such sumptuously-figured garments are mentioned frequently in Greek literature, and portrayed in art. Actual fragments of ancient cloth with similar woven figures have been found in the Crimea (cf.

A. J. B. Wace, "Weaving or Embroidery?" *A. J. A.* 52, 1948, 51-55).

Some instances of the epithets in question are:

Chrysothronos:

Of Hera: *Il.* i, 611; xiv, 153; xv, 5; *Hom. Hymn* xii, 1; *Hom. Hymn* iii, 305; Pindar, *Nem.* i, 37-8. Of Eos: *Od.* x, 541; xii, 142; xiv, 502; xv, 56, 250; xix, 319; xx, 91; xxiii, 243-4; *Hom. Hymn.* v, 218, 226. Of Artemis: *Il.* ix, 533; *Od.* v, 123. Of a Muse: Sappho 21 (135) Loeb; Aristoph., *Birds* 950. Of Cyrene: Pindar, *Pyth.* iv, 260-1.

Euthronos:

Of Eos: *Il.* viii, 565; *Od.* vi, 48; xix, 342. Of Aphrodite: Pindar, *Isth.* ii, 4-5. Of Urania: Bacchyl. 16 (Snell), 3. Of Clio: Pindar, *Nem.* iii, 83. Of the Horae: Pindar, *Pyth.* ix, 60. Of the daughters of Cadmus: Pindar, *Ol.* ii, 39-40.

Aglaothronos:

Of the Muses: Pindar, *Ol.* xiii, 96; cf. frag. Paean iii (Loeb). Of the Nereids: Bacchyl. 17 (Snell), 124-5; cf. also 103-5. Of the daughters of Danaus: Pindar, *Nem.* x, 1. Probably of the Charites also: Pindar, frag. Paean iii (Loeb).

Poikilothronos:

Of Aphrodite: Sappho, *Hymn.* *Aphr.* 1.

Argyrothronos:

Of Hera: Sappho, 145 (Loeb); *Him. Or.* i, 20.

Kallithronos:

This word appears in Hesychius' *Lexicon* as a gloss for *chrysothronos* (s.v.).

The origin of *throna* is obscure. Some scholars regard it as a pre-Hellenic word; scholiasts on Theocritus ii, 59 say it is Cypriote or Thessalian. There is evidently a variant form *trona*. In the *Lexicon* of Hesychius the latter word is defined (s.v.) as "figures or flowers sewed on (a garment)." In a fragment of Sappho (66 Loeb, line 9), *trona* is usually supplied in a passage enumerating items in Andromache's trousseau: "... and many gold bracelets, and beautiful purple robes, and also figures (woven into cloth), many-colored and charming." It has been pointed out (Alice E. Kober, "The Scripts of Pre-Hellenic Greece," *C.O.* 21, 1944, p. 74) that in the syllabary of pre-Hellenic Cyprus *t* is used for *d*, *t*, and *th*—in other words, that the language of pre-Hellenic Cyprus probably made no distinction between voiced, voiceless, and aspirated consonants (cf. our colloquial "dem" and "dese," "trow it on de floor," etc.). If this is so, then *trona* and *throna* could be the same Cypriote word. As Wace remarks (*op.*

cit., p. 53), "The greatest weavers in Greek tradition were the Cypriotes Akesas and Helikon." Their art of weaving garments with elaborate figures seems to have been derived ultimately from Phoenicia. Cyprus, of course, would be a natural inter-

THE IDES OF MARCH

Julius Caesar was assassinated on March 15, 44 B.C. Why not plan a commemorative program for the Caesar class, the Latin club, or the assembly? For material see page 50.

mediary between the culture of Phoenicia and that of Greece and the Aegean islands. It would be interesting if the word *throna* should prove to be of Cypro-Minoan origin, and to have some connection with the flamboyant votive garments found in shrines in Crete or worn by the mother goddess of the Cretans.

Since *throna* was never so common a word in Greek as was *thronos*, it is possible that in the post-Homeric period the original significance of the Homeric epithets may have been almost forgotten, and that the epithets may have been repeated purely formally, with little regard for their real meaning. Evidently new compounds were made from time to time, some of which followed the style of the Homeric epithets, but in a few of which popular etymology operated to give the meaning of "throne"—as, e.g., in the case of *homothronos* (Pindar, *Nem.* xi, 2) and *synthronos* (Lucian, *Peregr.* 29; *Anth. Pal.* ix, 445 and xii, 257; *Orph. Hymn to Pan* x, 4), and perhaps also *protothronos* and *Protothronie*, applied in later times to the Ephesian Artemis (Callim., *Hymn. Art.* iii, 228; Paus. x, 38, 6). On the other hand, *hypsithronos*, used of the Nereids (Pindar, *Nem.* iv, 65) and of Clotho (Pindar, *Isth.* vi, 16), may have referred originally to garments upon which woven figures, normally placed at the bottom of the dress, extended "high up" to the waistline or even to the shoulders—cf., e.g., the representation of elaborate bands of figures of men and animals reaching high up on the peplos of one of the Moerae (perhaps actually Clotho) on the François Vase. On the same vase the garments of Hera, Urania, and one of the Horae show similar bands of figures; and the *apoptygma* of Artemis is likewise so adorned.

In 1897, when Frederic G. Ken-

yon published his edition of Bacchylides (*The Poems of Bacchylides*, Oxford, 1897), he conjectured that the letters *-sothro-* in the first line of a very small papyrus fragment of his author (No. 22) were a portion of the word *chrysothronos*. The conjecture is now confirmed in the Snell edition (pp. 12-13, 51), on the evidence of a new fragment from Oxyrhynchus, in Queens College, Oxford. Furthermore, we now have not only the epithet, but the name of the deity to whom it is applied as well—Hestia. And so we may add the name of the goddess of the hearth-fire to the list of mythological beings distinguished by epithets in *-thronos*.

Although Hestia seems to be so designated nowhere else in extant Greek literature, we need not infer that the attribution is original with Bacchylides, or that it does not represent a true poetic tradition. The fragment itself, from an epinicion in honor of Aristoteles, a Thessalian, victorious in a chariot race, gives no indication as to the reason for the epithet; the goddess is simply addressed as one who "increases the great joy" of the Thessalians.

Hestia, then, is here celebrated as "adorned with garments woven with golden figures." Why should she be so described? We recall that Eos, the Dawn, is called *chrysothronos* and *euthronos*—"wearing garments with golden (or fair) figures interwoven"—and that Urania, "the heavenly one," Muse of astronomy, is also described as *euthronos*. Similarly Night is spoken of as *poikileimon* (Aesch., *Prom.* 24)—"wearing a variegated robe." A fragment of Euripides (938) actually speaks of Hestia as seated in the upper air. However, Hestia is *par excellence* the personification of flame; hence, just as other mythological figures are thought of as wearing garments the figures on which represent the streaks of dawn or the stars and constellations in the sky, so Hestia's garments may reasonably be adorned with golden figures suggesting picture-like effects to be seen in flame.

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BOOK NOTES

Amicus Fidelis. By Albertine M. E. Larson. Los Angeles: Wetzel Publishing Company, 1952. Pp. 32. \$1.00.

This booklet is described on the title page as a "vade-mecum" for high-school Latin students, and its purpose, as stated in the preface (p. 4), is "to show the student briefly and in clear, understandable language how to translate Latin, unhampered by useless classifications and abstruse nomenclature which often tend to obscure rather than to clarify."

The following main headings will give some idea of the sort of aid the booklet is meant to give to the student (or teacher): Parts of Speech, Parts of a Sentence Illustrated, Quam Primum Discenda (with seven items), Hints on Translation (with eighteen items), Latin and English Cases Compared, Translation of Cases, Translation of Infinitives, Infinitives in Indirect Statements, Translation of Participles, The Supine, The Gerund, The Gerundive, The Word "That," Pronouns, Prepositions, and finally a Review, consisting of forty Latin sentences with the directions, "Translate the following sentences. Be able to prove that your translation is correct."

The procedures prescribed in this booklet might well be worth trying out with a student who is having serious difficulty with some of the many problems involved in translation.

—W.L.C.

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